SAN FRANCISCO ART ASSOCIATION

BULLETIN

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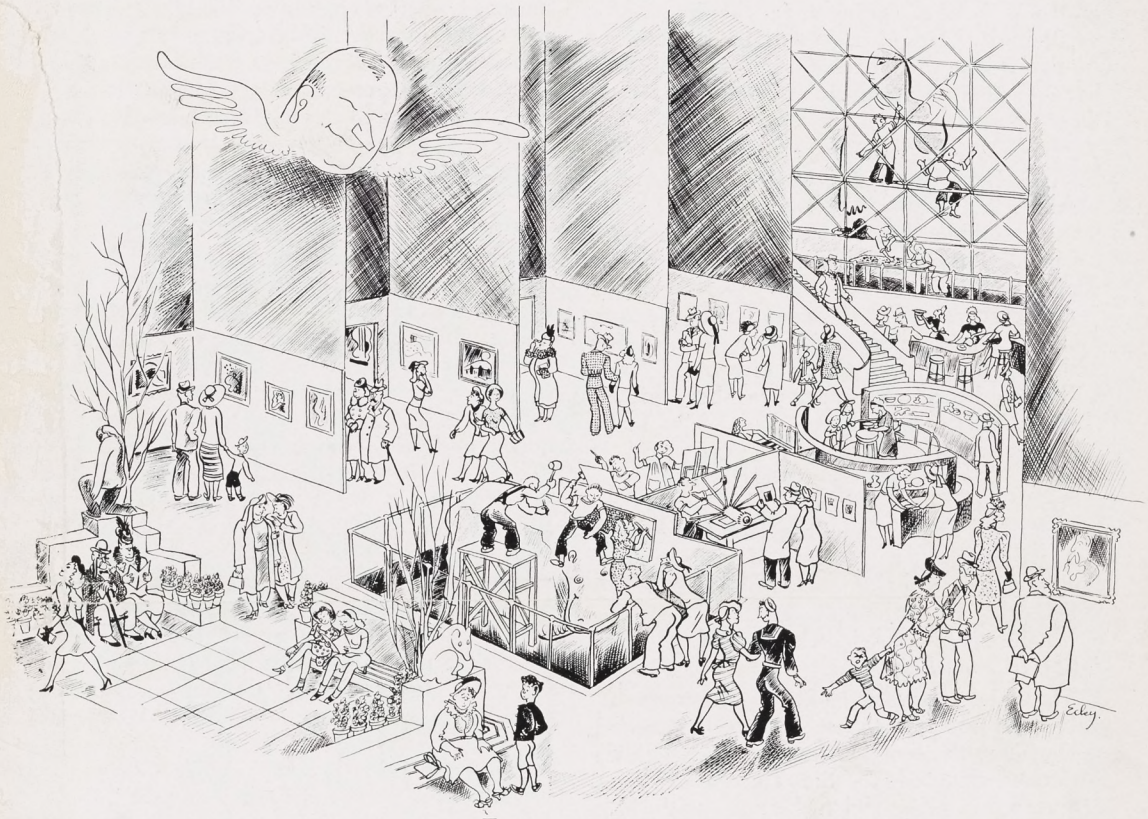

The Active Arts Section of the 1940 Fine Arts Show 192 Presented by ESTHER BRUTON

Fine Arts in the 1940 Fair

Active Arts Section to Present Artists at Work

By MILDRED ROSENTHAL

WHEN the Palace of Fine Arts at the 1939 Golden Gate International Exposition closed its doors last Fall it had established a record so unusual in quality, attendance, and general interest that it seemed a bold thing to dare attempt another display of like character this year. Yet, with but a few months to consummate a project of such vast proportions, a completely new show is being organized, arranged for, and installed. It is no job for timid souls.

Approaching this year's exhibitions with a complete freshness of viewpoint, the director and his assistants are projecting new ideas that promise, from the standpoint of entertainment, to quite eclipse last year's show. Besides another collection of *Old Masters* and *Contemporary and Historical Painting and Sculpture*, the center of the Art Palace will present the artists at work. The public will be taken into the artists' studios, and will view, at first hand, the actual processes that enter into the development of works of art in all media.

The Art Palace, under Timothy Pflueger's direction, will embrace many departments. The *Old Master Section* will again include some of the world's masterpieces. To this end Dr. Wal-

ter Heil is East, scouting through museums and private collections, with most gratifying results. Mr. Herman More, of the Whitney Museum, is in charge of the assembling of the *United States Section*. Dr. Grace L. McCann Morley is now hastening through South and Central America, gathering material representing these countries. She will travel mainly on the West Coast, going as far South as Chile. Incidentally, Dr. Morley will be Director of *Pacific House* this year, and her trip will help her to cement relationships with the peoples of these countries.

Mexican Art will be assembled by Mr. Thomas Carr Howe, Jr., who is at present in Mexico. A *California Retrospective Show* is being assembled by Mr. Bruce Porter, assisted by Mr. Gottardo Piazzoni and Mr. Eugen Neuhaus.

Contemporary European and *19th Century French Painting and Sculpture* are also being gathered under Dr. Heil's direction. There will also be a comprehensive show of the *Abstractionists* of all countries. The many points of view current in the Art world of today will be adequately represented.

An *Educational Department*, under the sponsorship of the San Francisco Museum of Art, will present a program of visual education and lectures along the lines already developed by the Museum.

Mr. Morgan Gunst is in charge of the *Exhibition of Fine Printing*.

The chief innovation of 1940, however, revolves around the *Active Arts Section*, which will occupy the central area of the Arts Palace formerly devoted to the Decorative Arts. Directed by Miss Helen Bruton, with Mrs. Beatrice Judd Ryan as her assistant, this section will present the distinguishing feature of 1940. It is the project upon which the Director-in-Chief is concentrating his special efforts. If his vision is even partially realized, visitors to the Active Arts should get that insight that makes not only for understanding, but for actual enjoyment of Art. "We expect it to be quite a circus," said Helen Bruton as she discussed it, "and yet, we are in no way compromising with the beauty of arrangements that is essential to the showing of fine things."

The *Active Arts* department may be roughly divided into three parts: In the center will be work shops in which artists will be cutting direct in stone, printing lithographs, working on projects of mosaics, frescoes, etc. Around this, arranged in alcoves, will be the galleries for the exhibition of paintings and prints. Units designed to display *art in use* will pre-

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A Letter to The Editor

DESPITE the attention that has been given to it, this matter of Juries and Biases has not been settled, at least in San Francisco and in a manner that is honest and fair. The article on that subject in the last Bulletin should not be permitted to pass without meeting with objection. Written by a member of the jury of the last water-color exhibition, it admits that the jury was biased, apparently with no perception of the fact that this is a shameful and a shocking thing. It is not at all true, as the author says, that a jury must of necessity be biased, tho it is unfortunately true enough that in our local art world juries of selection and awards usually are.

It is the duty of a jury of art to weed out the preponderance of inefficient work which is always submitted to art exhibitions, cutting the number of exhibits down to suitable and practical proportions, and so sparing the public the painful task of inspecting all the items submitted. It is the duty of art juries to exercise honest and fair judgment in selecting *the best of various kinds of art submitted*, and it most certainly *is not* the duty of a jury to decline, as Mr. Haley says, "many pictures which were well painted in styles no longer held vital, and (to accept) some technically less sure that showed a contemporary outlook." Now, it is probable that Mr. Haley and I would be in close agreement regarding what is and what is not contemporary in its outlook, but I resent —and I think others should join me in resenting—the assumption of the jury of the right to deny the privilege of exhibition to those painters whose work did not seem to it to have a "contemporary outlook." I prefer to make my own decisions regarding such matters: I think the public prefers to make its own decisions regarding such matters, and I think it is our right to be allowed to do so.

In "rejecting pictures that were well painted" the jury not only exercised the bias which Mr. Haley confesses—it treated the public and fellow workers in the field of art like children incapable of thinking for themselves, and it failed notably in the requirements of tolerance and sportsmanship—for it is only "sporting" to give a chance to other painters who have done admittedly good work of a type that one does not happen to care for.

May I say in closing, first, that I am not an aggrieved painter whose work was rejected, and second, that I have the highest possible regard for both Mr. Haley and his work. I trust, even tho I have necessarily included his name

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Federal Competition Announced

THE Section of Fine Arts, Federal Works Agency, Washington, D. C., announces the following competitions: (1) Mural and Sculpture decoration for the new Social Security Bldg., Washington, D. C. (2) Competition for murals and sculpture to decorate a combination passenger and cargo ship, now being built, to be called the *President Andrew Jackson.*

This important expansion of activity is due, in part, to the splendid response which the artists won through their mural designs entered in the 48-State Mural Competition.

Closing dates for entries are: U. S. Maritime Commission, June 1, 1940; Social Security Sculpture, Sept. 3, 1940; Socity Security Murals, Oct. 15, 1940. Announcements of awards will be made as soon as each jury reaches a decision—about one month after closing of competition.

All competitors must signify their intention of entering by applying for blue prints to the Section of Fine Arts, 7th and D Sts., Washington, D. C. Artists may submit as many designs as they wish.

Artists must furnish a bond of 25 per cent of contract. Winners will enter into contract with the United States government. Installments of fee to be paid will be determined with the artist.

The *President Andrew Jackson* is a C-3 type passenger and cargo vessel. Full description is contained in a Bulletin issued by the Section of Fine Arts, on file at the S. F. Museum of Art. Jury for this competition is composed of Mr. Alain de Bouthwillier, Chief, Interior and Styling Unit, U.S. Maritime Commission; Mr. Geo. Harding, Painter; Mr. Edward Bruce.

Prizes include: 1 large mural, $1,330.; 6 spandrel decorations at $150 ea.; 1 curved spandrel, $600.; decoration on promenade deck, $1,650.; 2 panels in bar, $260. ea.; large mural for starboard bulkhead, $2,000.

The *Murals for the Social Security Bldg.* include 2 mural schemes now available: (1) a 3 panel mural for the stage, (2) 4 murals for the corridor. Four other schemes are open to artists whose work merit a commission.

Prizes for the 3 panels (1) total $3,520.; prizes for murals in corridor (2) total $19,980. Jurors are Marguerite Zorach, New York; Edward Biberman, Los Angeles; Kindred McLeary, Pittsburgh, Penn., and Franklin Watkins, Philadelphia.

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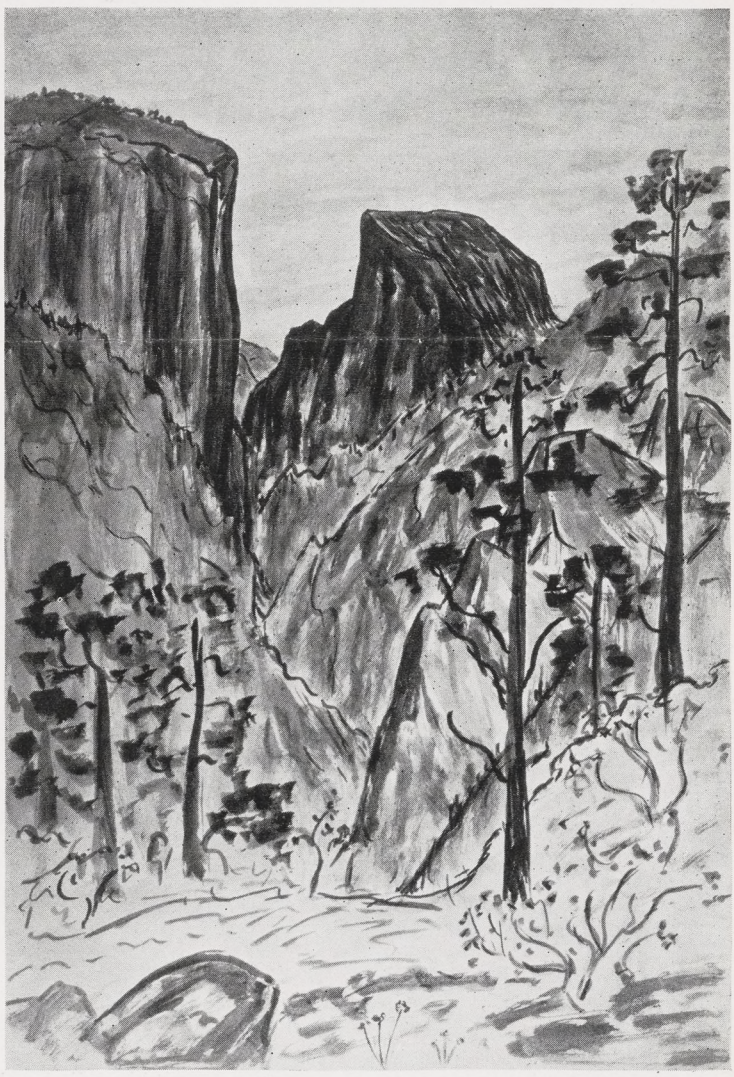

In the Beginning 193 *By* H. OLIVER ALBRIGHT

S. F. Museum of Art

San Francisco Art Association Bulletin
Published Monthly by The S. F. Art Association
Bulletin Editor.....MILDRED ROSENTHAL
Associates.....RALPH STACKPOLE, WILLIAM HESTHAL
ALBERT M. BENDER
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New Associate Editor

THE name of a new Associate Editor appears on the masthead of this issue of our Bulletin. It stands for a sympathetic intelligence that commands the esteem of every member of the Art Association, as well as every person fortunate enough to be in contact with the man who bears it. The Bulletin Staff welcomes its new member, Mr. Albert M. Bender.

Dorothy Liebes Honored

Dorothy Liebes, director of Decorative Arts for the 1939 Golden Gate Exposition, has been invited by the New York Fair to serve as a juror in their Decorative Arts Section this year.

The theme of the New York Exhibition is well suggested by its title "*How America Lives.*" Unlike the usual decorative arts display, the exhibition will relate the arts and crafts to industrial purposes. It will endeavor to emphasize the artists' design utilized in mass production. The list of jurors is a distinguished one including architects, designers and museum directors.

Western participation will be juried through photographs but plans as yet are incomplete.

Mrs. Liebes will also serve on the jury for the Lord and Taylor award and for the Syracuse Rodineaux Show.

Invitation to Preview

The California School of Fine Arts announces a special joint exhibition of painting and graphic arts by Jack Wilkinson and Una McCann in the main gallery of the School buildings at 800 Chestnut Street, opening with an informal reception and preview on Friday afternoon, April 12th, from two to five o'clock. All Art Association and Alumni members and their friends are cordially invited to attend.

A Letter to the Editor

(Continued from page 1)

in the discussion, that he will not take this as a personal matter but only as a consideration of principle induced by his article in the last Bulletin

Sincerely,
ROI PARTRIDGE,
Mills College, California

Tom Lewis Wins Phelan Award

The James D. Phelan award for Painting for 1940, open to a California born artist, has been awarded to Tom E. Lewis of San Francisco. The decision of the jurors rested especially on the two oil canvases "*The Last of the Victorians*," shown at the New York World's Fair, and a still life "*White Roses.*" The former created very favorable comment in New York and was invited to be shown at the conclusion of the Fair at the Corcoran Exhibition. Lewis' steady growth of accomplishment was mentioned also by the jury. A canvas, "*Reclamation*" was purchased by the San Francisco Museum of Art in 1939.

Through April Mr. Lewis will hold a one man show at the San Francisco Museum of Art which will include the two paintings sent to the Phelan Competition.

The award carries a stipend of $900.00. Jurors included Mr. William A. Gaw, Mr. Eugen Neuhaus, Dr. Grace McCann Morley.

Tom T. Craig of Los Angeles received second place by the jury. Honorable mentions were given to Robert O. Bach, Rexford Brandt, H. M. Thomas, Patricia Cunningham, S. Yamamoto, Jane Foster, Karl Kasten and Frances Roeding.

P. M. Competition

P. M., New York's forthcoming evening newspaper, in its search for artists who can report the news with brush or pen, announces a competition.

What is journalistic art? It might be a drawing or painting of some dramatic or violent action, a rescue at a fire, a strike scene, a police raid, a prizefight. Or it might be a sketch of faces in the news or of unknown faces, of people news affects: wives waiting at a mine rescue, men on a picket line, children on the impatient line for "Pinocchio." It could be, too, a purely descriptive picture of a parade, a horse-race, a crowd in the bleachers. There are many others. The news-minded artist will discover them for himself.

Eligibility. Any artist is eligible for this competition, except members of the jury.

Media. Unlike other newspapers, P. M. will be able to use *one* color in addition to black. The color will be strong and any color may be used for competition. Entries may use any medium suitable for newspaper reproduction: ink, pencil, crayon, wash, and painting in black

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Fine Arts in the 1940 Fair

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sent arrangements by architects and artists, working together.

Some of the architects and artists who are presenting the units of *art in use* are: Mr. Gardner Daily, collaborating with the mural conceptionist group; Mr. Francis Joseph McCarthy and Miss Rose Pauson; Mr. Joseph Sinel, who is developing an industrial theme, and Mr. William Wilson Wurster.

A few of the artists who will participate in the active demonstrations are: Ray Burrell, etcher; Helen Forbes and Maxine Albro, painters; Dudley Carter, designer and carver of totem poles; Michael Chepourkoff, designer in metals; Frederick Olmstead, sculptor in stone and Parker Hall, wood sculptor. Glenn Lukens and David Tollerton will demonstrate ceramics; Emilie Weinberg and Jan Ravel, mosaics; Maja Albee and Henning-Rees, weaving; Margaret DePatta, jewelry; Norvella Weise, testile screen painting; Elizabeth Schneider, portraits; Ray Bertrand, lithographs; Charles Surrendorf, wood blocks; George Vurek, wood carving; Marian Simpson, painted wood panels and Franciana Terebova, driftwood sculpture.

French Fisherman 194 *By* AVIS ZEIDLER
Recently shown, S. F. Museum of Art

A huge mosaic, designed by Herman Volz and executed by a group of artists under his direction, will be in process of construction throughout the Fair's duration. A frescoe, of like proportions, will occupy a staff of artists at the opposite end of the *Active Arts Section.*

Add to all this an informal lounge, where visitors may enjoy light refreshments, and the scheme of the Art Palace, due to open May 25th, takes on proportions that are very attractive. M.R.

Federal Competition

(Continued from page 3)

The Sculpture Competition for the Social Security Bldg. is for 2 free standing sculptures. Models will be judged in Washington by a jury composed of Chaim Gross, New York; Wm. McVey, Austin, Texas, and Ralph Stackpole, San Francisco. Amount of award for each sculpture is $8,000.

P. M. Competition

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and white, or black and one color, or in one color.

Size Limitations. The page size of P. M. is 10¼ by 12½ inches. The artist should keep in mind the comparatively limited space unit; and remember that drawings lose character and content with too much reduction. Artists may not present more than two illustrations. *Do not frame entries.*

Time. From April 15 to May 7. Further information: San Francisco Museum of Art.

Address. P. M. Competition, Museum of Modern Art, 11 W. 53 St., New York City.

$1,750 in prizes will be awarded.

SAN FRANCISCO ART ASSOCIATION BULLETIN

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Current Exhibitions

Amber-Hirth, 165 Post Street. Jewelry in Sterling, by Margaret De Patta.

California Palace of the Legion of Honor, Lincoln Memorial Park. Opening April 8, Colored Etchings by Max Pollak. Opening April 15, Oil Paintings by Jose Ramis. Opening April 22, Student Work, exhibited by the Northern California Junior College Association's Art Section. Continuing through April 7, Portraits by Catherine Wentworth through April 9, Sanford Ross Watercolors. During the entire month of April, Mildred Anna Williams Permanent Collection of Oil Paintings, Tapestries and Antique Furniture.

California School of Fine Arts, 800 Chestnut Street. April 12-27, Watercolors, Oils and Drawings—mostly work of their European travels—by Una McCann and Jack Wilkinson.

Courvoisier Galleries, Penthouse, 133 Geary Street. Continuing to April 10, Original Watercolors, Animated Drawings and Story Sketches used in the film masterpiece, "Pinocchio." April 10 to May 2, Watercolors by Dewitt Peters. Sculpture, in limited editions, published by the Robinson Galleries of New York City.

De Young Memorial Museum, Golden Gate Park. April 1-May 9, Photographs by Edward Dassonville, John Paul Edwards, P. Douglas Anderson, members of the former Pictorial Photographic Society of San Francisco. April 1-May 25, One Hundred Selected Prints. Chosen from the 24th Annual Exhibition of the Society of American Etchers. Through April 7, Japanese Color Prints from the Collection of Mr. and Mrs. Edwin Grabhorn. Through April 14, Photographs of the Southwest, by Josef Muench. April 15-29, Masters of the School of Paris. April 15-May 15, Paintings by William Harnett.

Duncan-Vail Company, 364 Sutter Street. Opening April 10, Pastels by A. Cahen. April 24, Pastels by Ana Jana.

Gump Galleries, 246 Post Street. April 15-throughout the month, "Six Man Show"—Clyde Scott, William Griffith, Emil Kosa, Richard Taggart, Ralph Holmes, Arthur Beaumont.

Marin Society of Artists Gallery, Sea Spray Inn, Sausalito. April 7-May 1, Sutton Wood Etchings.

Mills College Art Gallery, Mills College Oakland. April 3-May 5, Architecture and Design from the Bauhaus. The Art Gallery is open to visitors Sundays, Wednesdays, Fridays, from 2:00 to 5:00 P.M.

Mill Valley Book Shop, 34 Miller Ave., Mill Valley. Photographic Studies by Jan de Bruyn will be shown through the month of April.

Oakland Art Gallery, Municipal Auditorium, Oakland. April 4-28, Watercolors by Standish Backus, Jr., chosen "Guest of Honor" during the 1939 Annual Exhibition of Watercolors, Pastels, Drawings and Prints. Exhibition by The Print Makers Society of California.

Paul Elder Gallery, 239 Post Street. April 1-20, Watercolors by Morris Wartman. April 22-May 11, Lithographs by Marjorie Eakin.

Rudolph Schaeffer School of Design, 136 Saint Anne Street. Flower Arrangement Exhibition. General admission 75 cents, Student admission 50 cents. Proceeds for Scholarship Fund. Friday, April 5, 11 A.M. to 10 P.M., Demonstration—1:30 and 7. Saturday, April 6, 10 A.M. to 5 .M., Demonstration—10:30 and 2.

San Francisco Museum of Art, War Memorial, Civic Center. Through April 7, Paintings by Amadee Ozenfant. Prints of the American Artists Association. Through April 15, Primitive Art. Watercolors by Dong Kingman. Through April 16, Paintings by Vaclav Vytlacil. April 16-May 19, Paintings by Henry Alexander. Through April 21, Wash Drawings by O. Oliver Albright. April 23-May 19, Paintings and Sculpture by Lewis Alberto Acuna.

Schaeffer Galleries, 1155 California Street. Old Master Paintings, through April.

Vera Jones Bright Gallery, 165 Post Street. April 1-13, Designs featuring Negro Primitive Art, by Thelma Street. April 15-30, Oils by Dorothy Wagner Puccinelli.

Willard E. Worden Gallery, 312 Stockton Street. Continuing during April, Wildflower Photographs by Edith Bruning.

Members Shows

Oliver Albright's wash drawings of Yosemite, now hung in the two smaller galleries of the San Francisco Museum of Art, very successfully delineate the character of that country. Mr. Albright has conveyed something of the vastness of Yosemite in a personal sensitive, sometimes calligraphic manner. Using only India ink, he has often obtained a the brilliance of a full pallette. The exhibition will remain through April 21st.

The Art Association Gallery in the Museum continues the exhibition of Oils by Nils Gre through April 7th. Loyola Fourtane presents Watercolors and Prints from April 8th through April 21st. David Parks' exhibition of Oil April 22nd through May 5th, is being sent from Cambridge, Massachusetts. John Stoll will show etchings, charcoal drawings and watercolors from May 6th through May 19th.

Dong Kingman is holding an excellent exhibition of about 26 watercolors in one of the large galleries of the San Francisco Museum of Art. It includes paintings done during the past five years and shows this fine water colorist at his best. The exhibition will continue through April 21st.